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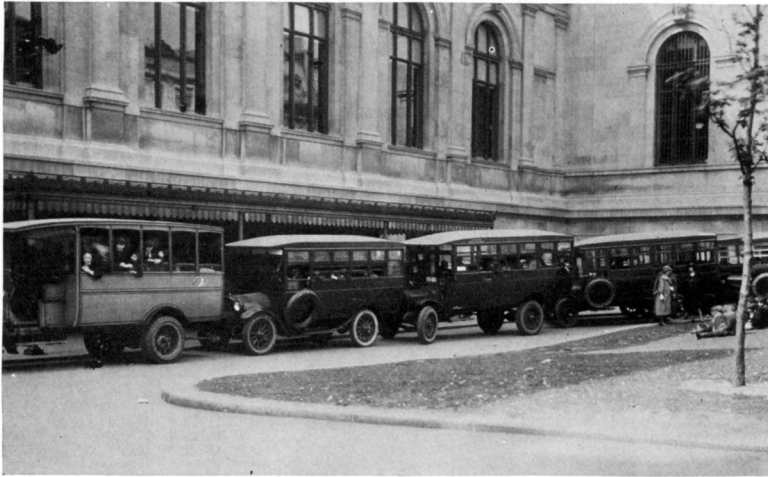
## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Zoroastrianism is represented entwined about the neck of a water jug, or modeled in relief upon the shoulder of a vase (fig. 2). Occasionally the winged figure of Ahura-mazda, symbol of all goodness, is seen hovering above the king (figs. 1-2) or his warriors. That daily life was sometimes featured is proved by the very realistic caravan scene on one of the Museum jars (fig. 3).

In conclusion, Pezard assigns the group

friends a few of the pleasant letters recently received by the officers and officials of the Museum, we print the following extracts:

"Now that the Museum lecture courses are drawing to a close, I am going to add, if you will let me, a word to statistics which show for themselves how well the Museum lectures are attended. For sometimes when such good effort is made to give much to the public, perhaps you do not



CHILDREN WHO CANNOT WALK COMING TO  
THE MUSEUM FOR A STORY-HOUR

to the third to fourth century, stating that, in his opinion, "this curious type of pottery originated in Persis; in it there is much that is strongly reminiscent of a glorious past, as certain themes and the spirit of many of the scenes recall so vividly Achaemenian times; as, on the other hand, the group presents features obviously Sassanian, we think that it continues the traditions of the preceding school and belongs consequently to the early portion of the new Persian dynasty." C. L. A.

### EDUCATIONAL OPPORTUNITIES AT THE MUSEUM

SPONTANEOUS appreciation and friendly criticism are alike evidences of interest. In no spirit of vainglory but rather in a desire to share with our members and

realize how much it has meant to an individual.

"And so Sunday becomes a wonderful day of treat for me. I am able then to get three good lectures there, yet still regretting that living outside the city I have been unable this year to be present for the week-day courses of Miss Abbot. I have been fortunate in having missed but few of Mrs. Carey's splendid Gallery Talks and have had the same advantage for the other Sunday lectures, including those for children.

"It is for these especially that I would like to express my appreciation, for they are unique, and not so well known of course to adults. Any teacher would marvel at that large audience (two audiences sometimes as I recollect) of Tom, Dick, Harry, and those of other names and many ages and

many schools, being kept spellbound by the stories told by Miss Chandler. . . . Being first drawn to the talks for children, by hearing one child showing to another (in the Persian Gallery) something they had heard about in the lecture that day, and realizing that I had been missing something (for I am very greedy indeed for all that the Museum has to give) I started in as a child again to learn better week by week the Museum I have known thru so many years."

From another, "Permit me to express my appreciation for the course of free art lectures which I have been attending every Saturday and Sunday. It has indeed been a privilege to listen to the superior type of lecturers which you gave us."

From a public school principal, "I want to express my great appreciation of the coöperation of the Museum with the public schools. I believe that there is no better educational material than that found in the Museum and while much good can be derived by casual visits I believe that the best educational results can only be secured through organized and directed observation. I have watched the effect upon teachers and pupils and find the results very gratifying."

From a leading Fifth Avenue shop,

"The group of people from . . . wishes to express to the Museum their appreciation for the help and inspiration which they received from Miss Cornell's Friday morning talks. Each one has come back to the shop with renewed interest in her work and with the pleasure of seeing old things in a new light."

From North Carolina, "I can not tell you how interested the art teachers, students, and visitors were in the exhibition [lantern slides]. . . . In all about one thousand people have seen the slides."

"The people in this State have not the advantages which students around Philadelphia, Washington, and New York, etc., have, and if you knew how eager they are for art instruction, you would feel that your department had done a splendid service in arranging to present the art of the museum."

From a lecturer in New York state, "I have been asked to speak . . . on the Cathedrals of France. What I really wish to do is to discuss the development of the Church Building out of the Roman Basilica, through the Romanesque up to the Gothic. I have hunted New York through for views that would illustrate the various stages of this evolution but without success until . . . I went down to the Museum and found that you have a rich collection."

## ACCESSIONS AND NOTES

**MEMBERSHIP.** At a meeting of the Board of Trustees, held on May 22, 1922, James F. Ballard was elected a Benefactor of the Museum in recognition of his rich gift of Oriental rugs. The following persons, having qualified for their respective classes, were elected as follows:

### FELLOWSHIP MEMBER

MRS. MARY CLARKE KLING

### SUSTAINING MEMBERS

JAMES WRIGHT BROWN  
MRS. LANGDON HARRISS  
MRS. CHARLES L. PACK  
MRS. GEORGE C. SMITH  
MISS E. M. STURGES  
MISS ELSIE C. TIEMANN

Two hundred and eight persons were elected Annual Members.

**THE STAFF.** Hardinge Scholle, who has been a volunteer on the staff in the field of mediaeval studies, has been appointed an Assistant in the Department of Decorative Arts.

**ATTENDANCE.** During the six weeks it was held, from March 20 to April 30, the number of admissions to the Abbott H. Thayer Memorial Exhibition was 32,301.

**A LOTUS ON EXHIBITION.** In Room E 11 has been put on exhibition a lovely bronze-gilt lotus flower in full bloom. The petals, which have just opened, are of thin bronze; the original gilding unites happily with the reddish color of the copper, giving the illusion of a real flower.